NEO-LATIN NEWS

Vol. 58, Nos. 3 & 4. Jointly with SCN. NLN is the official publication of the American Association for Neo-Latin Studies. Edited by Craig Kallendorf, Texas A&M University; Western European Editor: Gilbert Tournoy, Leuven; Eastern European Editors: Jerzy Axer, Barbara Milewska-Wazbinska, and Katarzyna Tomaszuk, Centre for Studies in the Classical Tradition in Poland and East-Central Europe, University of Warsaw. Founding Editors: James R. Naiden, Southern Oregon University, and J. Max Patrick, University of Wisconsin-Milwaukee and Graduate School, New York University.

♦ *Odes*. By Francesco Filelfo. Ed. and trans. by Diana Robin. The I Tatti Renaissance Library, 41. Cambridge, Mass. and London: Harvard University Press, 2009. xxiv + 445 pp. $29.95. Francesco Filelfo (1398-1481) is one of the best known, but not the best loved, of the early Italian humanists. He was respected especially for his command of Greek, obtained by studying with John Chrysoloras in Constantinople: when he was appointed to the Greek chair at the University of Florence, a position previously held by Guarino da Verona, hundreds of young Florentines packed the halls to hear his lectures. Nonetheless Eugenio Garin once described him as litigious, vain, and combative, while the author of an influential dissertation on Filelfo concludes that his subject had "developed an exaggerated sense of self-assurance which frequently bordered on narcissism and aggressive arrogance" (Rudolf Georg Adam, "Francesco Filelfo at the Court of Milan (1439-1481): A Contribution to the Study of Humanism in Northern Italy," Ph.D. thesis, Oxford University, 1974, 13). It is always dangerous to try to psychoanalyze someone who has been dead for more than five hundred years, but surely personality issues like these stemmed in part from the fact that Filelfo was not born wealthy and spent his entire life scrambling from one post to another to try to feed his ever-growing family. Unfortunately the criticisms directed against the man have been transferred all too readily to his

work. It is true that the *Sphortias*, his epic poem on the exploits of Francesco Sforza, has not won much praise through the centuries. But the criticisms directed against it are noticeably harsh: one recalls the conclusion of John Addington Symonds, that "[o]f deep thought, true taste, penetrative criticism, or delicate fancy, he [Filelfo] knew nothing. The unimaginable bloom of style is nowhere to be found upon his work" (*The Renaissance in Italy*, vol. 2: *The Revival of Learning*, Gloucester, Mass.: Peter Smith, 1967; rpt. of London, 1877 edn., 197). Indeed, given that this poem has never been published, one wonders how many of its critics have actually read it.

Be that as it may, Diana Robin's edition of Filelfo's *Odes* should go a long way toward providing at least some balance to assessments like this. Filelfo did not present himself primarily as a poet, but what he produced here is remarkable, five books "set in every possible meter" (xx). The Latin lyric poets were read through the Middle Ages, but their complex meters were not always understood and the most prominent fifteenth-century Latin poets up to Filelfo's day—Enea Silvio Piccolomini, Giovanni Marrasio, Cristoforo Landino, Basinio Basini, Tito Vespasiano Strozzi, Giovannantonio Campano, Battista Spagnoli, and Antonio Beccadelli (known as 'Panormita')—wrote only in hexameters and elegiacs. It appears that Filelfo began to experiment in this area soon after he returned from a trip to Naples, where he was exposed to the work of Giovanni Pontano, who was composing in lyric meters at the time of his visit. Filelfo's *Odes* are in fact the first Latin work in the Renaissance to use all the lyric meters from Horace's *Carmina*, thus giving Filelfo a significant place in literary history as a poet.

A careful reading of the *Odes* suggests that the picture that has been painted of Filelfo's personality and values may be too one-sided as well. Eugenio Garin, for example, wrote that "Filelfo always proposes to the powerful the same bargain: in exchange for writings in verse or prose, a certain number of zecchini, or florins, or ducats" ("L'opera di Francesco Filelfo," in *Storia di Milano*, vol. 7: *L'età sforzesca dal 1450 al 1500*, Milan: Fondazione Treccani degli Alfieri, 1956, 545). Yet a

careful reading of Book 4 of the *Odes* reveals more than a simple hack for hire. The opening pair of poems, to be sure, presses for money to get Filelfo and his family out of Milan so they could escape the plague, and the last three poems reiterate the need to escape. But the five poems in between offer a nuanced critique of money and what it can buy. In *Odes* 4.3 Filelfo criticizes a character named Lydus for his all-consuming greed, and the next three poems demonstrate the futility of money and patronage, with 4.7 being a particularly arresting twenty-two line satire on what Filelfo sees as the modern obsession with easy money. Even when he needed it most, it appears that Filelfo recognized that money could not always buy happiness and that poetry could do more than serve as a job advertisement.

As one might expect from a scholar of Robin's standing, this edition is exemplary. The series guidelines accept a working text that has been previously prepared elsewhere, but Robin has looked at all eight surviving manuscripts and the *editio princeps* and prepared a critical edition using the best three of these witnesses. There is a valuable set of biographical sketches of the major characters mentioned in the collection along with an appendix identifying the meters of all the poems, plus an adequate set of content-based notes and an extensive index. The translation is very nice as well. It is always good when an important neo-Latin author finds a worthy editor, and that is exactly what has happened here. (Craig Kallendorf, Texas A&M University)

♦ *In Defense of Common Sense: Lorenzo Valla's Critique of Scholastic Philosophy*. By Lodi Nauta. I Tatti Studies in Italian Renaissance History. Cambridge, Mass. and London: Harvard University Press, 2009. xiv + 401 pp. Lorenzo Valla (1407-1457) was the *enfant terrible* of Italian humanism: a committed iconoclast, he was accused of heresy by the Neapolitan Inquisition after trying to reconcile Christianity with Epicureanism, the ancient philosophical system with which it would seem least compatible; on the personal level he was just as irritating, engaging in celebrated polemics with other humanists like Antonio da Rho and Poggio Bracciolini. Yet he was not a simple rabble rouser: his attack on the authenticity of the 'Donation of Constantine' challenged the temporal authority of the church, but recent scholarship has increasingly stressed the Christian strain in his thinking, and his

work with the New Testament provides the foundation for modern Biblical criticism.

Valla's skill as a philologist has never been in question, but as a philosopher in particular he was long considered something of a lightweight. A hundred years ago Jakob Freudenthal recognized Valla's diligence in returning to the ancient sources but argued that he often misread the Greek and Roman philosophers and did not make any substantive contributions to the development of philosophy as a discipline. Seventy years later Cesare Vasoli produced a groundbreaking study ("Filologia, critica e logica in Lorenzo Valla," in Cesare Vasoli, *La dialettica e la retorica dell'Umanesimo. Invenzione e metodo nella cultura del XV e XVI secolo*, Milan: Feltrinelli, 1968, 28-77) that took Valla seriously as a thinker, thereby laying the foundation for a reevaluation. Over the next twenty-five years scholars like Lisa Jardine and Peter Mack returned to Valla's relationship to his ancient sources, arguing that he found there the basis for a simplified dialectic that could teach practical argumentation in neo-classical Latin. Nauta's book takes up these themes again, giving us the most important study of Valla as a thinker since Vasoli's.

Nauta's study focuses on Valla's major work on philosophy and dialectic, called both the *Disputationes dialecticae* and the *Repastinatio dialecticae et philosophiae*. The latter title suggests what he is up to, a 'replowing' or 'retilling' of what he presented as the barren, infertile soil of late medieval philosophy and theology, a 'repair' or 'rebuilding' of Aristotelian scholasticism. He does this not by engaging with the scholastics on their own terms, using their language, distinctions, and genres, but by going back to the *fundamenta* and starting with a rhetorical alternative based on Cicero and Quintilian with its grammatical roots in the tradition of Priscian. Language, he argued, can present a reliable picture of reality, the only language that can do this properly is classical Latin, and the only way to establish meaning is through ordinary linguistic practice. The Valla that emerges from this perspective is different from the one commonly found in today's scholarship: he is farther away from both Ockham's nominalism and Academic skepticism than previously thought, and while Nauta acknowledges some interesting affinities with ordinary language philosophy, he denies emphatically the claims of scholars like Richard

Waswo that Valla envisioned language as constituting reality. Nauta's Valla is both inconsistent and unfair to his scholastic opponents, but this is not surprising for someone who wanted to establish a new way of thinking rather than tinker with the old one. In other words, "[i]t is this antiphilosophical spirit that, paradoxically, renders his project philosophically interesting" (272).

In Defense of Common Sense tackles some knotty philosophical points along the way, but this should not scare off readers from other intellectual traditions: Nauta has a gift for clear explanation that is particularly impressive given that he is a native speaker of Dutch, not English. This is an excellent book, one that brings out the nuances and complexities of someone who turns out to be neither a deep nor a consistent thinker, but is nevertheless one of the most interesting and important philosophers of his age. (Craig Kallendorf, Texas A&M University)

♦ *Pico della Mirandola: New Essays.* Ed. by M. V. Dougherty. Cambridge: Cambridge University Press, 2008. ix + 225 pp. □ 47.00. Pico della Mirandola (1463-1494) has been characterized as Renaissance humanism's representative philosopher and its flamboyant provocateur: the former due in large part to the *Oratio* (later referred to as "On the Dignity of Man") composed as the preface to his celebrated nine hundred theses and viewed as the quintessential humanist expression of human autonomy, the latter due to the drama surrounding his proposed public disputation of the theses. This collection, "a joint approach by scholars working in the fields of philosophy and intellectual history"(6) to evaluate the philosophical merit of Pico's oeuvre, admirably meets both its own goal and Farmer's 1998 judgment that "any comprehensive reading of Pico's thought … must be a collective achievement."

M. V. Dougherty's Introduction summarizes, with thorough bibliography in footnotes, the controversies attendant on scholarly attempts to evaluate the merits of Pico's work. Dougherty describes Pico's influence and reputation among early modern thinkers as well as the growth of modern editions, translations, commentaries, and bibliographies. A description of Pico's major works is followed by a summary of the volume's contributions.

Jill Kraye considers Pico's celebrated letter to Ermolao Barbaro on the proper relationship of philosophy to rhetoric, which paradoxically employs a classicizing humanist rhetorical style to defend the inelegant expression but substantial thought of the scholastics. She suggests that the letter presaged the *Oratio*'s praise of scholastic philosophy and theology through the resources of humanist style.

This letter's concern with language and thought and its appropriation of scholasticism also inform Paul Richard Blum's analysis of the thirteen theses declared heretical. Blum considers Pico's methods of disputation and exegesis as well as the papal commission's reactions, to conclude that Pico had offended in his deliberate transgression of the boundary the theologians wished to uphold between natural philosophy and theology.

Examining Pico's syncretism through the lens of the philosophy of religion (where examination of a thinker's pretheoretical commitments is crucial), Michael Sudduth finds that far from breaking with medieval tradition, Pico's work is infused with its elements. Pico's syncretism, compatible with the views of his fifteenth-century Roman Catholic contemporaries, is revealed as Christocentric,"lead(ing) back to theology and religious vision" (80).

Michael Allen undertakes an analysis of Pico's Neoplatonic interpretations in the early *Commento, Heptaplus,* and *Oratio.* Despite his Aristotelianism, Pico's Platonically inspired exegeses of Plato's *Symposium* and Genesis uncovered religious truths veiled in myth—in harmony with Ficino, a pervasive influence.

M. V. Dougherty deflates the reputation of novelty often attached to Pico's work, demonstrating its compatibility with the traditions of *quaestiones disputatae*, *florilegia*, and dialectic. Rather than intending a thorough survey of different religious traditions, Pico aimed to find corroboration and confirmation of his own views in a wide range of predecessors.

Sheila J. Rabin offers a lucid exposition of Pico's knowledge of magic and astrology. She asserts the "strong effect on Renaissance natural philosophy" (178) of Pico's positive and negative attitudes towards magic and astrology in the *Disputation against Divinatory Astrology*: his integration of Kabbalah into the study of nature and the influence of his criticism of astrology on the later study of astronomy.

Carl N. Still's essay on Pico's theory of mind concludes that although Pico's model of cognition fits generally with medieval scholasticism, it resists categorization under a single model or theory. Pico united medieval philosophy with ancient philosophy and wisdom traditions (e.g., Kabbalah) and advocated the fundamental ideal that the human being should transcend itself by attaining its highest capacities and taking advantage of every available source of wisdom.

Francesco Borghesi's essay (puzzlingly placed last) emphasizes the importance of the reception of Pico's thought and biography to views of his work and summarizes the major events and encounters of Pico's life and career.

The consistently high-quality, erudite, and thoroughly researched contributions examine significant questions in an expanding field: the continuity of Pico's work with medieval traditions, its relationship to Ficino's Neoplatonism, and the "syncretist" label. Scholars initiated into the mysteries of hypostases and combinatrics, scholastic theology, and Neoplatonic metaphysics will find it essential. (Catherine J. Castner, University of South Carolina)

♦ *Iacopo Sannazaro: la cultura napoletana nell'Europa del Rinascimento*. Ed. by Pasquale Sabbatino. Biblioteca dell'«Archivum Romanicum», serie 1: Storia, Letteratura, Paleografia, 356. Florence: Leo S. Olschki Editore, 2009. VIII + 428 pp. This book contains twenty essays originally presented at a conference sponsored by the Dipartimento di Filologia Moderna at the Università degli Studi di Napoli Federico II in Naples on 27-28 March 2006: Pasquale Sabbatino, "Sannazaro e la cultura napoletana nell'Europa del Rinascimento. Tessere per la geografia e la storia della letteratura"; Nicola De Blasi, "A proposito degli gliommeri dialetti di Sannazaro: ipotesi di una nuova attribuzione"; Patricia Bianchi, "Le *Farse* di Iacopo Sannazaro: sondaggi linguistici e tracce intertestuali"; Enrico Fenzi, "L'impossibile *Arcadia* di Iacopo Sannazaro"; Francesco Montuori, "Note sulla compilazione della *Pastorale* di Pietro Jacopo De Jennaro"; Luigi Scorrano, "«Se quel soave stil …». Sannazaro in traccia di Dante"; Carlo Vecce, "Sannazaro in Francia: orizzonti europei di un 'poeta gentiluomo'"; Antonio V. Nazzaro, "Il *De partu Virginis* del Sannazaro come poema parafrastico"; Franco A. Dal Pino, "Iacopo Sannazaro e l'Ordine dei Servi di

Maria"; Francesco Divenuto, "*Deos nemorum invocat in extruenda domo*. Iacopo Sannazaro e la sua casa a Mergillina"; Rosa Maria Giusto, "La città al tempo di Sannazaro"; Olga Zorzi Pugliese, "Il Bembo 'minore,' Sannazaro e altri personaggi napoletani nel *Libro del cortegiano*: dagli abbozzi autografi all'edizione a stampa"; Antonio Gargano, "L'*Arcadia* di Sannazaro in Spagna: l'*Egloga II* di Garcilaso tra *imitatio* e modello bucolico"; Piermario Vescovo, "'La busca de Jacopo.' Visualizzazione, letteratura applicata, teatro"; Adriana Mauriello, "Il codice arcadico nella cultura napoletana del Cinquecento"; Ornella Gonzalez y Reyero, "Dagli «exquisiti suono» di Sannazaro ai «carmini» di Mamfurio. La declinazione parodica del registro bucolico nel *Candelaio* di Giordano Bruno"; Giuseppina Scognamiglio, "Prolegomeni alla rappresentazione spirituale *Il parto della Vergine* di Marc'Antonio Perillo"; Cristiana Anna Addesso, "Sannazaro in Parnaso"; Vincenzo Caputo, "Biografie e immagini di Sannazaro: dalle vite cinquecentesche ai drammi ottocenteschi"; and Daniela De Liso, "Iacopo Sannazaro nella critica letteraria del secondo Ottocento."

As one might expect, several of the essays in this volume are only lightly revised conference papers, but even these have been carefully annotated, and the majority of the contributions have been expanded noticeably for publication. Sannazaro deserves the attention he has been given here, as the author of major neo-Latin poems like *De partu virginis* and an important cycle of piscatory eclogues and as a major figure in Quattrocento Neapolitan culture. Unlike a good many volumes of conference proceedings being published in Italy these days, all the contributors to this one write in Italian, although in fairness it should be noted that not all live and teach in Italy (Olga Zorzi Pugliese, for example, taught for many years in Canada). And unlike some Italian *atti*, this one is enriched by two excellent indices, one of names and the other of works cited, that contribute enormously to its usefulness.

It is worth noting that this volume of conference proceedings represents the first step in an interuniversity, pan-European initiative sponsored by several journals: *Albertiana, Humanistica, Italique, Letteratura & Arte, Schifanoia, Sincronie, Studi rinascimentali*, and *Studiolo*. The focus of this initiative is the protagonists, places, and central moments of humanism and the Renaissance, with a focus on the connections between texts and authors and on mapping the circula-

tion of cultural capital at the origins of modern Europe. The cycle of international, interdisciplinary conferences unfolding here follows upon a first cycle dedicated to the connections between the arts in modern and contemporary times, "La scrittura dell'arte. Testi e immagini dall'Umanesimo al Novecento / L'écriture de l'art. Textes et images de l'Humanisme au XX^{e} siècle," Pisa-Naples-Paris, 2002 and 2003. At the time when these *atti* went to press, conferences in the new cycle had been held on Tasso (Rome, 3-6 May 2006), the age of Guidobaldo and Castiglione (Urbino, 15-16 June 2006), Boccaccio (Grenoble, 12-14 October 2006), dialogue in the era of humanism (Rennes, 15-17 November 2007), Ariosto (Ferrara, 12-15 December 2007), "Proportions" (Tours, 30 June-4 July 2008), and Vasari (Isernia, 10-12 December 2008). Still in the planning stages at that point were meetings on the geography of Petrarchism (Zürich, autumn 2009; Genoa, spring 2010; and Paris, autumn 2010), the Middle Ages and the Renaissance in historiography from the nineteenth to the twentieth centuries (Cassino, spring 2010), and Angevins and Aragonese in Mediterranean civilization (Naples-Aix en Provence-Barcelona, 2011-2012). Presumably the proceedings of many, if not all, of these conferences will be published as well. (Craig Kallendorf, Texas A&M University)

♦ *Francesco Rococciolos Mutineis. Interpretation und Kommentar*. By Thomas Haye. Noctes Neolatinae / Neo-Latin Texts and Studies, 12. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2009. 307 pp. 68 euros. In 2006, Thomas Haye presented the first edition (*Die Mutineis des Francesco Rococciolo. Ein lateinisches Epos der Renaissance*, Noctes Neolatinae, 6, Hildesheim: Georg Olms Verlag) of the almost-forgotten neo-Latin epic *Mutineis* by the Italian humanist Francesco Rococciolo (d. 1528), a poetic elaboration of the eventful history of Rococciolo's hometown, Modena, between 1510 and 1517. To this Haye now adds a volume containing criticism and explication, making the text more accessible for scholars from various fields of research such as history, classics, Italian literature, and theology. This is—as Haye states in his foreword—especially important for the *Mutineis,* as the text is characterized by sometimes-cryptic language and many

allusions to events and persons of contemporary regional history which not every reader might be familiar with.

The book is divided into two parts of roughly the same length. In the first part Haye uses an aspect-based approach to the text, in contrast to the second part, where he comments on the text verse by verse.

In the first part, entitled "Interpretation and Systematic Evaluation," Haye looks at selected aspects of the epic at different levels of analysis. He presents twenty-one short chapters, each concentrating on a different aspect of the text and offering some detailed analyses of suitable relevant passages. These interpretations have no explicit methodological basis and they are not presented in a systematic way, but put together they form a fairly comprehensive overview of the epic, covering structural, linguistic, literary, intertextual, poetological, historical, and social perspectives.

One main focus is on the relations between the text and what could be called historical reality. For example, Haye describes how (and why) Rococciolo is biased in the selection of the historical events he renders, how much space he sometimes gives minor events while leaving out objectively important facts, and how he artfully distributes the subject matter over the twelve books (chs. 1 and 2). Looking at the microstructure of the epic, Haye also gives examples of Rococciolo's dramatic strategies when elaborating a specific historical fact (e.g., ch. 16, "The Image of the Germans," or ch. 19, "The Arrival of the Papal Troops"). Relating the text to contemporary social reality, Haye shows the interplay between Rococciolo's actual social position and his decisions regarding the text as well as the role he assigns himself in the epic (chs. 10 and 11).

Another main focus is on the relations of the *Mutineis* with other texts, especially of the epic genre: in ch. 12 Haye analyzes Rococciolo's employment of typically epic motfs, while ch. 20 concentrates more on the linguistic models from classical, medieval, and Renaissance epics that Rococciolo draws on. In ch. 21 Haye briefly illustrates different techniques for integrating these models into the text.

The second part is a classic *Stellenkommentar*. As many detailed explanations are already included in the first part of the book, the structure of the commentary is very clear and most of the comments

remain rather short, so that the reader is not distracted by digressions while reading the Latin text. It must be said, however, that for the reader starting from the Latin text, a lot of interesting and helpful information is not easily retrievable; an index listing the passages included in the interpretation part would have been helpful.

There are mainly two types of commentary. The first type gives background information on persons or historical facts, quoting from the glosses in the autograph and from a contemporary chronicle. The second, and most frequent, type points out the linguistic models which Rococciolo—consciously or not—has integrated into the individual verses.

It remains arguable, though—as in many commentaries of this type—how illuminating this listing of reference texts really is for the reader (apart from showing the vast textual knowledge that Rococciolo drew on, mostly quoting from memory; cf. p. 133). It would be interesting to see in what ways, using what techniques, and with what effects Rococciolo employed his linguistic and textual models. Some hints are given in the first part of the book, e.g., in ch. 21. Here examples of Rococciolo's "artful technique of montage" (134) are given, but the question about the rhetorical effects that Rococciolo might possibly have intended remains unanswered here, too. Even if this of course is not the main goal of Haye's book, some representative analyses from this literary-rhetorical point of view would have completed Haye's otherwise-comprehensive study.

Still, with this rich and versatile book Haye presents a very helpful instrument for those interested in entering the world of the *Mutineis* and of early sixteenth-century Modena, and Italy more generally. (Ursula Troeger, Universität Bonn)

♦ *Paraphrases on the Epistles to the Corinthians, Ephesians, Philippians, Colossians, Thessalonians*. By Desiderius Erasmus. Ed. by Robert D. Sider, trans. and annotated by Mechtilde O'Mara and Edward A. Phillips, Jr. Collected Works of Erasmus, 43. Toronto, Buffalo, and London: University of Toronto Press, 2009. xxvi + 538 pp. $184. The works contained in this volume, part of the subseries on New Testament Scholarship in the Collected Works of Erasmus series, serve as a beginning and an end, after the tentative start offered by the

Romans paraphrase, of Erasmus's effort to provide paraphrases to all the 'genuine' Pauline epistles. For Erasmus the paraphrase served as an expansion and clarification of what Paul had written, an effort to make the good news more accessible by elaborating on Paul's thoughts and to make it more attractive by recasting it in a smoother and more embellished Latin style.

Inevitably, of course, the world and values of the paraphrast emerge as part of this process, and here is where much of the interest in these works today lies. They were begun in the last weeks of 1518 and finished quickly at the beginning of 1519, a time when Erasmus and his ideas were coming under increasing criticism by his colleagues in Louvain. His dedications, to Erard de la Marck, prince-bishop of Liège, and Cardinal Lorenzo Campeggi, the papal legate in London, reflect a growing desire for patronage on his part and for a safe haven in these conflicts. His commentary, too, is clearly driven by sixteenth-century concerns as well as Pauline ones. In the paraphrase of the letters to the Corinthians, for example, Erasmus returns to a theme familiar from his other writings, that discord is an evil arising from the passions that must be purified through faith and love, and to a subject that had also concerned him in his *Encomium on Marriage* (1518), that celibacy is praiseworthy but is only for those strong enough to endure in it. Here also he suggests that the gift of the tongues is, or should be, the gift of languages to be learned for the exposition of Scripture, a point that had come up repeatedly in his controversies with his colleagues in Louvain. In the Ephesians through 2 Thessalonians paraphrases, Erasmus stresses the image of the church as a body with Christ as head to which the members with their varied gifts are united, an image that proved central to his proclivity toward accommodation. Much of this is serious, as befits the importance of the subjects being treated, but Erasmus's sense of humor breaks through occasionally as well, as in the paraphrase on 1 Corinthians 3, where the fictional names of the divisive parties point with a certain derisive humor to the monastic orders of the paraphrast's day.

As is usual with volumes in the Collected Works of Erasmus series, the 1532 Froben text of the *Paraphrases*, the last published during Erasmus's lifetime with significant editorial revisions, has been translated here, although important variants from other important editions are

recorded in the annotations. These notes often exceed in length the text that accompanies them on the page and serve as a rich interpretive aid in themselves. Some of them point out sources and parallels for ideas (especially the patristic commentators 'Ambrosiaster' and Theophylact) and language (especially Aristotle and Cicero); others refer to related passages in different works of Erasmus's (especially his *Annotations*). The translators have broken up some of the longer sentences that could not be recast successfully into English, but they have in general remained faithful to Erasmus's style, especially in transferring the passages with rhetorical flourishes into a correspondingly high style in their translation. It should be noted that the back matter is especially thorough and useful, consisting of a list of the sequence and dates of the various paraphrases, two other lists of frequently cited works and of short-title forms for Erasmus's writings, and five indices, of scriptural references, classical references, patristic and medieval references, Greek and Latin words cited, and general words and concepts. In the end someone doing serious work on Erasmus will still have to consult the original Latin, but with a translation of this calibre, much can be done, and the notes and back matter in fact serve as an important aid to understanding the Latin text as well as the translation. All in all, this volume constitutes another outstanding example of scholarship from this longstanding series. (Craig Kallendorf, Texas A&M University)

♦ *Luther's Whorely War, the Epigrams, and A Grievance to the Prince*. By Simon Lemnius. Trans. by Hubert W. Hawkins. The Poems of Simon Lemnius, 1. xvi + 400 pp. $45. *The Amores of Simon Lemnius, Renegade Poet of the Reformation*. By Simon Lemnius. Trans. by Hubert W. Hawkins. The Poems of Simon Lemnius, 2. xii + 184 pp. Manquin, VA: Uppingham House, 2009. The two volumes under review here present a significant part of the poetic output of Simon Lemnius (1511-1550), a neo-Latin poet from the Romansch-speaking part of Switzerland whose work can compare with that of such established contemporaries as Joannes Secundus, Petrus Lotichius Secundus, and Veit Amerbach. Absent from these volumes are Lemnius's *De bello Raetico*, an epic on the Swiss-Habsburg war of 1499 that was not published for almost 250 years after his death, and his five *Eclogues*,

which also appeared posthumously, nor do we find here his translation of Homer's *Odyssey*, which was the first Renaissance rendering into Latin hexameters. But what we do find are the poems upon which Lemnius's reputation rested during his lifetime. His epigrams carry the expected trapping of Greek gods and Roman heroes, rendered in a style that is generally chaste and restrained, occasionally elliptical, with an eye for natural detail but also with a pronounced interest in the human world of saltworks, dairying, and innkeeping. His elegies also begin where we would expect, in the world of the frustrated Roman lover, but Lemnius presents himself as more fickle than Propertius or Tibullus and embraces a coarseness that goes beyond what we find in his models. The other two works presented here were born from Lemnius's longstanding conflict with Luther. *A Grievance to the Prince* is a 344-line poem in elegiac distichs that expresses to Prince Albert, the Chancellor of the Holy Roman Empire, Lemnius's indignation at how Luther has treated him and appeals to him for support. *Luther's Whorely War* takes that indignation to an entirely different level, as a graphic dramatic rendering of Luther's household, showing his wife as a nymphomaniac and Luther as an impotent cuckold. The play degenerates into a middle section that has little discernible chronology or plot, but it comes complete with a chorus line of Babylonian courtesans and mixes physical explicitness with echoes of Ovid and Petrarch in such a way that it certainly merits a reading, provided one is not too squeamish.

There is much to commend here in the presentation of the poems and the accompanying translations. Hawkins did not prepare a critical text, but instead used either a sixteenth-century edition or texts prepared by Lothar Mundt, in both cases a perfectly good choice. The translations in many cases are quite remarkable. Hawkins has eschewed the easy path offered by a prose translation and has instead sought to preserve the timing, thought, images, and idiom of the original, in the original meters. This is a very difficult task indeed and requires a translator who is himself a respectable poet, especially since classical meters are notoriously difficult to reproduce in English. One example will suffice to show what Hawkins has accomplished:

Cur vites semper communia balnea, dicam:
Quod sis nigra, scio; quod scabiosa, puto.

May I suggest why you never go into the popular bath house:
That you are swarthy, I know; that you are scabby, I guess.

This is perfect, with the rhythm reproduced in English along with the movement of grammar and ideas. And it is typical: translation after translation, long and short, is just as successful.

The problem with these books lies with the introductions, especially to the first volume. As mentioned above, Lemnius had a longstanding feud with Luther, who without question got the best of the battle, with Lemnius's reputation suffering, probably unfairly, ever since then. Hawkins's avowed purpose is to rescue Lemnius's reputation. This is perfectly reasonable, but Hawkins chooses to do so by blackening Luther. Now to be sure, the historical Luther was far from perfect, and Hawkins starts off well enough. When he writes that Luther was "obsessed by folk conceptions of the devil, unceasingly disputatious in the casuistic tradition of the middle ages, confrontational by nature both in his personal relations and in his politics, generally dismissive of whatever opulent art, noble architecture, and cultural tradition the Roman church had to offer, and often contemptuous of poetry itself" (19), an open-minded reader must agree. But when Hawkins writes that Luther "ruled his *cult* [my emphasis], his town, and his university as a formidable dictator" (12), one suspects that this may end up going too far. And these suspicions are confirmed when we get conclusions like this one: "Luther and Melanchthon departed from humanism's ideal of free inquiry and *laid some of the foundations of modern fundamentalism*" (emphasis mine, 13), where the first phrase is certainly right but the second will strike most readers as overstated, to say the least. The attempt to argue that Luther wielded his powers of repression like Senator Joseph McCarthy (11) will again give most readers pause, as will the suggestion that a passage from one of his sermons is "[l]ike other vehement utterances that one finds in Luther's works … so rambling and disjointed as to suggest the incoherency of a lunatic" (3-4). To be sure, there is plenty of space in historical method for practitioners to reach different conclusions,

but the historical method on which this introduction relies contains several questionable moves, ranging from a citation to Will Durant's book on the Reformation (!) to an effort to read back from a highly partisan work of literature like *Luther's Whorely War* to the historical 'facts' behind the events it depicts (16-17). Hawkins has fashioned this introduction as an assault on "the ongoing bigotry and fanaticism that still oppress our present world," but in a good number of places this goal has gotten in the way of sound, sensible scholarship.

The introduction, then, especially to the first volume, has some problems, but the rest of what Hawkins has done is first-rate. These books should be of interest both to scholars of neo-Latin poetry and to those who follow the ins and outs of Reformation politics, and I recommend them to readers in both groups. (Craig Kallendorf, Texas A&M University)

♦ *Nugae-Bagatelles 1533*. Nicolas Bourbon. Édition critique, introduction et traduction par Sylvie Laigneau-Fontaine. Travaux d'Humanisme et Renaissance, 446. Genève: Droz, 2008. 1063 pages. Sylvie Laigneau-Fontaine propose une édition critique des *Nugae* de Nicolas Bourbon dans leur version de 1533. Le texte et la traduction des 584 pièces (224-969) sont précédés d'une volumineuse introduction (9-194) ainsi que d'une partie du paratexte qui les accompagnait dans l'édition Cratander 1533 (201-223) : l'épigramme d'envoi à l'imprimeur bâlois Cratander (199) et la lettre préface adressée à un certain Lucius Stella, auquel est aussi dédiée l'épigramme 66 (297). En revanche, elle ne publie pas le poème sur les forges du père du poète intitulé *Ferraria*, ni tous les textes qui encadrent cette œuvre, mais seulement, en annexe (annexe 5, p. 1009-1012) et sans traduction, les lettres et poème qui figuraient après la *Ferraria*, auxquels elle se réfère. Il s'agit des lettres de Ludwig Kiel à Bourbon (1009-1010) et de Bourbon à Porcinius (1010-1012) et, enfin, du poème de Bourbon *Ad libellum suum* (1012). En annexe se trouvent aussi un *conspectus metrorum* (annexe 1, p. 973-974), les index des personnages et auteurs cités (annexe 2, p. 975-990), une concordance des épigrammes (annexe 3, p. 991-1004) et un aperçu général des différentes éditions et de leur paratexte (annexe 4, p. 1005-1008). Enfin, une vaste bibliographie clôt l'ouvrage (1017-1059).

Avec Nicolas Bourbon, Sylvie Laigneau-Fontaine s'est trouvé confrontée au cas d'un poète méconnu et méjugé pour lequel il y a tout à faire : édition scientifique et traduction d'une œuvre, qui n'est pas ou qui est peu accessible, étude littéraire qui lui restitue sa place dans la poésie néo-latine et dans la Renaissance française. Or, face à l'ampleur de la tâche et à son ambivalence, Sylvie Laigneau-Fontaine, loin de se décourager, a su mener à bien avec rigueur, exigence et persévérance ce double défi qui réclamait à la fois la finesse d'analyse du critique littéraire et la méthode scientifique de l'éditeur de texte, sans oublier non plus la précision et l'élégance du traducteur.

En effet, l'introduction de 185 pages ne se contente pas de situer l'homme et l'œuvre et de poser les principes d'édition, mais dégage le sens profond du texte et motive donc, par cette intelligence intime, les choix de l'éditeur. Ainsi une étude complète et détaillée de Bourbon et de ses *Nugae* parvient à montrer dans quelle exacte mesure ce prototype des poètes néo-latins de la Renaissance française, au pire déconsidéré, au mieux ignoré par les spécialistes de la littérature latine comme française—S. Laigneau rappelle les jugements de Lucien Febvre et de Verdun-Louis Saulnier, mais aussi déjà de ses contemporains, J. C. Scaliger et Du Bellay—mérite cependant, aujourd'hui encore, toute notre attention. En effet, au terme de ce travail, les *Nugae* de Bourbon ne nous apparaissent plus comme des Riens, mais se révèlent exprimer la foi de leur auteur—ô combien représentatif d'une époque (le premier Humanisme) et d'un milieu (évangélique budéen) !— en la vertu des *studia humanitatis*. Ces études, seules, seraient capables de produire une nouvelle civilisation, d'améliorer l'homme et la société et de rendre la religion chrétienne à la pureté évangélique avec la bénédiction du roi. Or cette signification profonde de l'œuvre permet de justifier, outre des considérations de volume, le choix d'éditer la version de 1533 plutôt que celle de 1538-1540, qui représente pourtant le dernier état du texte publié du vivant de l'auteur. En effet, ce rêve évangélique et humaniste porté par les *Nugae* n'a soulevé la France que dans le premier tiers du XVI^{e} siècle, si bien que, en 1538-1540, échaudé par l'expérience de la prison, Bourbon édulcore manifestement son dernier recueil, par prudence plus que par conviction. En l'occurrence, la dernière version publiée par l'auteur ne coïnciderait pas avec la dernière version voulue par lui. D'où le choix de S. Laigneau,

divergent de celui de Verdun-Louis Saulnier pour son anthologie, mais parfaitement conforme aux exigences scientifiques. Après avoir justifié le texte retenu, l'éditrice explique avec le même soin les versions qu'elle a conservées dans son apparat, ses choix concernant la graphie qui privilégient, autant que faire ce peut, l'usage de l'auteur, ainsi que sa décision de proposer une traduction en stiques, et parfois même en alexandrins, décasyllabes ou octosyllabes non rimés.

Elle confronte son édition de référence (Cratander 1533) aux *Epigrammata* de 1530 (Lyon, L. Hillayre) et aux trois autres éditions des *Nugae* (Paris, Vascosan, 1533; Lyon, Gryphe, 1538; Bâle, Cratander, 1540). En ce qui concerne l'établissement du texte, la doctrine suivie par S. Laigneau nous semble la bonne ; en particulier, il nous semble judicieux d'avoir suivi l'accentuation de l'édition, du même Cratander, de 1540, bien qu'elle ne fût pas son édition de référence, car elle a été la dernière publiée du vivant de l'auteur, et donc doit représenter ses ultimes choix en matière d'orthographe. Le lecteur apprécie la clarté de la présentation adoptée : l'apparat des sources séparé de l'apparat critique, sur la page de gauche où figure le texte latin. Le commentaire, sur la page de droite, en note de la traduction. Les notes sont numérotées en continu, mais l'affectation à chaque texte d'un numéro en gras, reporté à chaque début de séquence critique (apparat critique, apparat des sources ou du commentaire), facilite grandement le repérage. En revanche, plus discutable est le choix qui consiste à avoir attribué à toutes les pièces, quels que soient leurs genres, le nom d'épigramme, à moins qu'on ne considère ce genre comme englobant en l'occurrence tous les autres ; mais Bourbon lui-même a qualifié d'*ode* certaines de ses pièces (150, 489 et 526). L'apparat critique, positif, est avant tout un instrument de comparaison des versions. Quant à l'apparat des sources, il est commenté et souvent complété par les notes du commentaire en regard qui ajoute des parallèles avec des textes antiques, médiévaux et humanistes, en prose comme en vers. Cet enrichissement est intéressant, mais parfois il nous paraît que certaines références proposées dans le commentaire auraient eu leur place dans l'*apparatus fontium* au même titre que celles qui s'y trouvent. Le commentaire, savant, dénote un grand sens littéraire. En effet, S. Laigneau, y revient non seulement sur les sources et les parallèles de chaque pièce, mais elle en explicite systématiquement le contexte et en

précise les thèmes, fournissant toujours, à ce propos, une bibliographie pertinente et actualisée (on appréciera en particulier les nombreuses références aux données numérisées). Enfin, son commentaire nous fait pénétrer dans son atelier de traductrice. Il n'est pas rare qu'elle en profite pour signaler la présence d'un néologisme (par exemple *bullosus, Nug.* 239, v. 1, p. 515, n. 842) ou du remploi d'un hapax (*flagrio*, un emploi chez Afranius, *Com.* 391 : *Nug.* 240, v. 3, p. 515, n. 845). Elle discute du sens d'un mot ou d'une expression, en invoquant le témoignage des écrivains de toute l'Antiquité, grecque et latine, de Plaute aux néo-latins, ou l'autorité des instruments lexicographiques contemporains, comme le dictionnaire de R. Estienne. Elle déplore la trahison inévitable de toute traduction, incapable de tout rendre, quelle que soit la virtuosité du traducteur. Grâce à cette attention à la langue, S. Laigneau fait non seulement renaître le talent de Nicolas Bourbon, mais ressuscite aussi le latin dans toute son épaisseur et sa vitalité. Elle rend hommage par la justesse et la légèreté de sa version française des *Nugae* de N. Bourbon, mais aussi par la modestie et l'humilité avec lesquelles elle a abordé ce travail, à la splendeur de la *lingua latina*. (B. Charlet-Mesdjian, Université de Nice-Sophia-Antipolis)

♦ *Juan Ginés de Sepúlveda, Epistolario, Obras Completas VIII, IX,1 [Cartas 1-75 (1517-1548)] y IX,2 [Cartas 76-139 (1549-1567)]*. Edición crítica, traducción e introducción filológica de Ignacio J. García Pinilla y Julián Solana Pujalte, introducción histórica de Juan Gil. Excmo: Ayuntamiento de Pozoblanco, 2007. 3 vols., CDXXIII pp. (vol. VIII) + 412 pp. (vols. IX,1 y IX,2). Todo corpus epistolar nos permite conocer de primera mano las constantes biográficas y prosopográficas de su personaje central. Y si además consideramos que para el humanista Sepúlveda el principio de la *imitatio* es consustancial a la escritura de sus cartas, entenderemos el alcance comunicativo y estilístico de éstas, pero también la oportunidad de tan documentada edición.

Componen ya una impecable colección las obras de Sepúlveda que hasta la fecha han sido publicadas por la benefactora iniciativa del Ayuntamiento de Pozoblanco (Córdoba, España). Así, entre las obras más destacadas de quien fuera Secretario de cartas latinas de Carlos I, han aparecido los *Historiarum de rebus gestis Caroli V, Democrates secundus, De rebus gestis Philippi Regis Hispaniae libri, De regno libri III, Antapologia*

pro Alberto Pio in Erasmum Roterodamum, Cohortatio ad carolum V y el *De orbe novo*.

Ahora le toca el turno a su epistolario, para el que se han destinado estos tres sustanciosos volúmenes: el VIII está dedicado en su integridad a servir de introducción histórica y filológica del texto sepulvediano, verdadero *aureus ramus* para adentrarnos y navegar por tan enjundiosas como perspicuas resultan sus aguas, las que podemos leer en los dos restantes volúmenes IX1 y IX2. De recrear con amenísimo rigor el periplo vital e intelectual de Sepúlveda y de hacernos comprender su dimensión histórica se ha encargado el profesor Juan Gil, porque la edición y exhaustivo análisis filológico de los variados temas que conglutina este epistolario ha sido responsabilidad de los profesores García Pinilla y Solana Pujalte.

De impecable factura editorial, la disposición de sus componentes no ha podido ser más acertada. El volumen introductorio (VIII) tiene un grato sabor documental cuya lectura puede bastar en sí misma, pero su función es siempre complementaria guiando en todo momento la lectura, sea ordenada o aleatoria, de las cartas. En el sentido histórico se nos presentarán los principales corresponsales de este estudioso y valedor del aristotelismo renacentista, sus estancias siguiendo a la corte imperial y tratos con príncipes italianos como Alberto Pío de Carpi o Hércules Gonzaga de Mantua, con los colegiales españoles en Bolonia (Antonio Agustín) o con otros españoles en Roma (los hermanos Valdés, cardenales, embajadores). También se ofrecen el contenido y sentido de sus polémicas teológicoliterarias con Erasmo y Hernán Núñez o con los dominicos (Las Casas y Melchor Cano), contextualizado en unos tiempos difíciles (Ep. 41 y 50) marcados por el saco de Roma, el cisma luterano y el Concilio de Trento, pero donde también tienen cabida asuntos de espionaje en la Corte y en la Curia (Ep. 48) y ricas anécdotas de la vida cotidiana (Ep. 24). Todo va rematado por los principales rasgos de Sepúlveda que nos descubren sus cartas (unión de la teología con las humanidades, su helenismo, deseo de soledad y vida retirada en contraste con la actividad cortesana y los viajes, etc.), más un completo ejemplario de su estilo y latinidad.

Su estudio filológico nos relata la peripecia editorial seguida por la colección y un seguimiento pormenorizado de sus temas, principalmente los polémicos con Erasmo sobre cuestiones bíblicas y

con el Pinciano sobre filología, también sobre filosofía y sobre la licitud de la conquista de Indias, etc. No se olvidan sus editores de los imprescindibles principios ecdóticos seguidos, del análisis de los diversos estados y variantes textuales, criterios gráficos y bibliografía. Cierran este primer volumen dos índices tan útiles como necesarios: onomástico y de fuentes, válidos para este volumen isagógico como para los otros dos de las epístolas.

Tan sabia y entretenida *isagogé* sólo tiene sentido como antesala de la sosegada lectura que reclaman estas estilizadas cartas latinas de temática preferentemente literaria. (Felipe González Vega, Universidad del País Vasco)

♦ *De uno. Sobre lo uno*. By Girolamo Cardano. Ed., trans., and commented upon by José Manuel García Valverde. Hyperchen: Testi e studi per la storia della cultura del Rinascimento, 3. Florence: Casa editrice Leo S. Olschki, 2009. xliv + 63 pp. 16 euros. This is the third volume within the recently launched series Hyperchen. As with its predecessors, the book under review is a critical edition and translation of a work by the Italian philosopher, mathematician, and astrologer Girolamo Cardano (1501-1576). Written around 1560 and first published in Basle in 1562, Cardano's short treatise *De uno* (*On the One*) was recommended by the author as introductory reading material to three of his larger and more complex texts (the *Dialectica*, the *Theonoston*, and the *De arcanis aeternitatis*). In his booklet Cardano develops his notion of unity: he argues that everything that exists is one, so that the structure of unity is identical to the structure of reality. Arising from God's simple and necessary unity is, for Cardano, an *ordo universalis* which is structured according to a hierarchy. Every real being can properly be regarded as a system constituted by a certain number of organic parts that cooperate in function. As a result, reality is reduced to a system of functions in which every individual being is at the same time an organ or subsystem of its supersystem and the superior unit of its subsystems.

García Valverde's edition has been carried out to the highest imaginable standards. His lengthy preliminary remarks are divided into three parts, in which the editor begins by summarizing the contents of Cardano's treatise. There follows a detailed analysis of Cardano's

theology. In this section García Valverde concludes that underlying Cardano's scheme in which "everything originates from the One" (xliii) is a certain form of pantheism. The closing pages to the introduction describe the editorial criteria employed by García Valverde. Rather than simply reproducing the Basle edition of 1562 (reprinted in the same city twenty-three years later), the editor painstakingly notes all those cases in which the text of the *editio princeps* diverges from that brought to the press by Charles Spon in Lyon in 1663 as part of Cardano's *Opera omnia*. This is particularly valuable since Spon's edition has been until now the text with which most readers have accessed Cardano's works. But this detail is not the only virtue of the volume prepared by García Valverde. His Spanish translation is close to the original Latin without falling into pedestrian and extreme literality, and is above all rewarding to readers who must come to Cardano only in translation. The thorough notes help clarify the occasionally complex concepts discussed by Cardano, identify the sources to the *De uno* (Aristotle, Plotinus, Avicenna), and draw parallels and cross-references with the rest of Cardano's philosophical corpus. A bibliography and an index of names complete the volume. Seemingly (and justifiably) more interested in the contents of the *De uno* than in Cardano's eventful life and colorful personality, García Valverde spares his readers biographical details about the author and information about the context in which Cardano's work arose. This should not, however, detract from the usefulness of this edition, which makes available a complex, yet important, sample of Renaissance philosophical thought to a wide readership. García Valverde has done scholars interested in the history of early modern philosophy a service by providing the text and translation of a treatise that has been rather neglected up to now. In addition, the publisher, Olschki, is to be congratulated on its decision to start the Hyperchen series with editions of Cardano's corpus. (Alejandro Coroleu, ICREA—Universitat Autònoma de Barcelona)

♦ *De recta pronuntiatione Latinae linguae dialogus*. By Iustus Lipsius. Ed., translated into French, and commented upon by Elisabeth Dévière. Noctes Neolatinae / Neo-Latin Texts and Studies, 7. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2007. xxv

+ 345 + [1] pp. Sir Philip Sidney and Justus Lipsius probably met for the first time when the English courtier and diplomat passed through Leuven on his way to the imperial court, in March, 1577. In the following years Lipsius, who was by then teaching Latin and ancient history at Leiden University, maintained the relationship by sending him occasional regards in letters to friends on a mission at the English court. When Queen Elizabeth appointed Sidney governor of Flushing, one of the strategic Dutch coastal cities acquired in August, 1585 as a pledge against England's military and financial support to the Northern Low Countries, their contacts surely became more frequent, since Sidney was not only a diplomat and a politician, but also an excellent poet with a flair for languages. On a visit to Leiden in the company of Robert Dudley, Earl of Leicester, he attended one of Lipsius's lectures on Tacitus's *Agricola*. By the end of 1585 he must have asked the scholar about his views on the pronunciation of Latin, in particular whether the pronounciation of the language as they spoke it varied with that of classical times. The promised essay quickly grow into a booklet, which Franciscus Raphelengius, son-in-law and successor of Christopher Plantin in Leiden, published just in time for Frankfurt's spring book fair in 1586. Soon afterward Sidney was hit in a skirmish with some Spanish troops and died in Arnhem some weeks later, on 17 October.

Although *De recta pronuntiatione* was definitely not the most successful of Lipsius's works, it was reprinted in due course when Johannes Moretus, another son-in-law of Plantin and his successor in Antwerp, or his son Balthasar was running out of stock. (Dévière does not mention the two Moretus editions of the *Opera omnia* in 1614 (vol. 1) and 1637 (vol. 1), nor the 1609 reprint (vol. 1) of the Lyonese edition of 1611, printed by Horace Cardon.) Dévière's edition is, in fact, the first since the seventeenth century. French translation and Latin text are put on opposing pages. Dévière has chosen to follow the 1599 version, still containing slight alterations made by Lipsius; as explained in the introduction (sub *ratio edendi*), this respects Lipsius's use of small capitals and italics, but silently introduces modern orthography and punctuation. As the Latin version is obviously shorter than any translation, this offers the opportunity to add three apparatuses at the bottom of the page. The first gives what are marginal annota-

tions in Lipsius's text (except for the *argumenta*, the key words of the argumentation, allowing the reader a quick browse through previous or succeeding passages). The second is the *apparatus criticus*, which wisely omits possible variants in punctuation or the use of capitals, thus emphasizing the truly important ones. The third is the *apparatus fontium*, fully identifying the numerous references or allusions marked less precisely in the original text. Dévière has done an excellent job both in her edition and in her translation, for Lipsius's often-pithy language can be hard to understand. Moreover, small numerals in the translation refer the reader to the second part of the book, consisting of an extensive number of annotations, gathered by chapter. Here each chapter opens with a summary of its main points. The remarks deal with particulars about vocabulary, grammar, or style, they add further references to ancient sources or the use of proverbs, they occasionally refer the reader to corresponding passages in the treatise, and they offer more detailed information on ancient or modern authors and their works, or on particular customs in antiquity. Time and again, Lipsius's theories are confronted with those of his predecessors in the field, be they from antiquity or the early Renaissance (in particular Erasmus and Van Meetkerken), and they are also compared with the views of modern linguists.

A minor disappointment in this book is the introduction. In the first section, on Lipsius's life and works, the editor contents herself with enumerating a few possible sources, albeit not always the most recent ones: she should certainly have mentioned the articles in the *Biographie nationale* and, more recently, the *Nationaal biografisch woordenboek*, or *The World of Justus Lipsius* (Brussels-Rome, 1998), edited by Marc Laureys. She might have completed the reference to Lipsius's autobiographical letter by referring to its modern edition in *ILE* [= *Iusti Lipsi Epistolae*], XIII, 00 10 01 (Brussels, 2000). She might also have taken a closer look into the correspondence between both protagonists, all published in *ILE* II (Brussels, 1983), instead of mostly using a secondary source. In that case, she might have understood that Sidney, who was aware of Lipsius's increasing weariness about staying in Leiden, merely suggested to him that he remain in England, not that "Lipse espérait obtenir une chaire en Angleterre par leur entreprise" (xvii—he never thought of going to England, but longed

to return to his native country). Moreover, there is the matter of the dedication and the title page, on which the name of the dedicatee was explicitly mentioned: *Ad Virum Illustrem Philippum Sidneium, Equitem*. As usual with Lipsius's publications in Leiden, half of the issue was provided with a title page having the Antwerp address and destined for Catholic countries. Imagine the consternation of Plantin (who had hardly returned to the Catholic South after a two years' stay in Leiden) when he became aware that one of the first books sent to him by Raphelengius combined his name with that of a Protestant, a confidant of the queen of England! He immediately started to have the dedication cut out of a number of copies and wrote letters to the ecclesiastical authorities, asking them whether he would be allowed to sell these copies, despite the notorious name, which could not be erased from the title page.... Fortunately, the censor did not find one bad word against the Church or the Spanish king (his handwritten *censura* still exists) and approved the sale of the work. Nevertheless, in most of the 'Antwerp' copies the quire with the dedication is lacking. In the following re-issues, however, it was included, although the title page no longer mentioned the address to Sidney. (Jeanine De Landtsheer, KUL)

♦ *Introduction à la lecture de Sénèque (1586)*. Ed. and trans. by Denise Carabin. Textes de la Renaissance, 109. Paris: Honoré Champion, 2007. 530 pp. 143.36 euros. In 1586, Henri Estienne found himself, with his family's press, in Calvinist Geneva. As one of Europe's most famous humanist printers, he wanted to publish an edition of Seneca, but Muret beat him to it, bringing out an edition in Rome that was expanded some time later by Nicolas Le Fèvre and then reprinted in Paris. Nevertheless interest in Seneca remained substantial, as part of the rediscovery and rehabilitation of this author in the Renaissance. Beginning with the 1515 and 1529 editions of Erasmus, sixteenth-century scholarship gradually settled on a philosopher who was not Christian but whose ideas were compatible with Christianity, then on a stylist who was not inferior to Cicero but different from and complementary to him. Estienne decided that so long as scholars like Lipsius continued to praise Muret's edition, there was no market for

a competitor, but an introduction to Seneca would sell. That is the work under review here.

The originality of Estienne's text lies in its erudition, for the author drew on the command of the Greek and Latin languages that supported his famous dictionaries, along with a broad knowledge of other relevant works in the ancient philosophical tradition, to produce a preface for Seneca's learned readers. The first part focuses on Seneca as a Stoic philosopher, situating Stoicism within the broader development of philosophy in ancient Rome, then showing how Seneca developed his thought within Stoic parameters, with sections on such key Stoic themes as the parts of the soul, the birth of the passions, paradoxes, the tranquility of the soul, wisdom, and so forth. Book 2 is devoted to word choice, sentence structure, and stylistic refinement in Seneca. Here again the discussion is broadly based, placing Seneca first among ancient writers on style like Cicero, Quintilian, Demetrius, and Longinus, then drawing on the ideas of Erasmus, Melanchthon, Ramus, and Sturm. Estienne freely acknowledges Seneca's fondness for brevity, even filling out sample passages to aid readers more accustomed to a fuller Ciceronian style, but he insists that Seneca's manner of writing is appropriate to his ideas, with his characteristic ellipses, questions, and commands providing a stylistic dynamism that supports the ideas he is trying to get across.

As Carabin notes, this work has received little attention over the years. It is not part of the regular scholarly interchange among Estienne's contemporaries, and we have to wait almost three centuries for it to make its way into the catalogues of his publications and the intellectual biographies that have disseminated information about Estienne and his writings. The publication in 2003 of *La France des Humanistes: Henri II Estienne éditeur et écrivain*, by Judit Kesckemeti, Hélène Cazes, and Bénédicte Boudou (Turnhout, Brepols) has facilitated the study of Estienne's prefaces and focused attention on works like the one being reviewed here. Carabin has not provided a critical edition but simply gone to the 1586 text, eliminating the letters about Seneca sent by Estienne to Dalechamp and adding a translation. The presentation of material is good, being noticeably free of problems that often plague projects like this, such as errors in the Greek and translations that do not match up with the Latin text on the facing page. There is

also a helpful bibliography and index of names. All in all, for anyone interested in the reception of ancient philosophy in the Renaissance or in the stylistic debates of the period, this is a useful book. (Craig Kallendorf, Texas A&M University)

♦ *La vie de Jacques-Auguste de Thou, I ; Aug. Thuani vita*. Jacques-Auguste de Thou. Introduction, établissement du texte et notes par Anne Teissier-Esminger. Paris: Champion, 2007. 1081 p. Il faut remercier Anne Teissier-Ensminger de mettre à la disposition d'un public amateur d'histoire, de droit et de littérature une édition critique de *La vie de Jacques-Auguste de Thou*. Le texte de ce magistrat historien (1553-1617), qui fut lié à Henri IV et qui joua un rôle de négociateur pendant la régence de Marie de Médicis, méritait d'être présenté de façon savante, tant les éclaircissements sont nécessaires. On lira ainsi un document capital pour qui veut comprendre la France de la seconde moitié du XVI^{e} siècle.

Un apparat critique offre, sur la page de gauche, au bas du texte latin, les variantes des manuscrits (qui portent des titres différents), désignés par les lettres A (l'autographe), M , S, R et T. La traduction, quant à elle, est accompagnée de nombreuses notes qui donnent de précieux éclaircissements et qui rectifient les erreurs lorsque l'auteur en commet. Ainsi, p. 505, alors que de Thou mentionne le pape Benoît XI, Anne Teissier-Ensminger précise qu'il s'agit en réalité de Grégoire XI. La biographie de personnages célèbres en leur temps, mais peu connus aujourd'hui sinon des spécialistes, est donnée en quelques lignes : c'est le cas, par exemple, p. 541 lorsqu'est évoqué le « célèbre orateur du roi de France », François Panigarola. Le fonctionnement de l'Etat est l'objet d'un petit développement quand de Thou évoque son entrée au Conseil du Roi, p. 639. Une mise au point sur la concurrence entre le français et le gascon, à propos de Du Bartas, est faite, p. 717. On pourrait multiplier les exemples dans nombre de domaines. C'est que l'œuvre est à situer dans la tradition encyclopédique des savants humanistes. Les sujets abordés sont extrêmement divers (il est question, entre autres, de zoologie, de magie).

Les poèmes qui avaient été supprimés de certaines éditions ont été rétablis. Ainsi, p. 577, *À Charles Cardinal de Vendôme* : aux notes historiques, fort utiles, on eût pu ajouter que ce texte qui traite des

guerres civiles, est d'inspiration lucanienne. On apprécie particulièrement, p. 956-959, la prosopopée de Rabelais qui met l'accent sur le rire.

La traduction de cette prose assez simple est fort bien rendue et permettra aux lecteurs non latinistes de goûter ces mémoires à la troisième personne qui font revivre une époque riche en événements.

Une copieuse introduction (9-184) fait le point sur l'histoire du texte (« Les énigmes d'un texte qui s'avance masqué ») et sur sa nature (« La mémoire en procès de l'historien de Thou »). On en retiendra que cette *Vita*, fictivement écrite par un ami, tient du témoignage et du plaidoyer et qu'elle est à lire en complèment de l'*Historia*. À la fin, un résumé analytique orientera aisément le lecteur dans ces six livres. Il est suivi d'un *memento* généalogique, d'un synopsis métrique, d'un récapitulatif des itinéraires (1570-1598), d'un index des noms de personnes et d'un index des noms de lieux. Un seul regret, de peu de poids au regard des qualités de ce travail, est à formuler, l'absence de bibliographie.

On voit donc qu'Anne Teissier-Ensminger nous offre une belle édition où la rigueur philologique le dispute à l'érudition. (Jean-Claude Ternaux, Université de Reims)